

WEDNESDAY, JULY 27

visual hierarchy, visual cues, color, forking/submitting your story

VOL. CXVIII. No. 40,721

© 1969 THE NEW YORK TIMES COMPANY.

NEW YORK, MONDAY, JULY 21, 1969

X

10 CENTS

MEN WALK ON MOON

ASTRONAUTS LAND ON PLAIN; COLLECT ROCKS, PLANT FLAG

Voice From Moon:
'Eagle Has Landed'

EAGLE (the lunar module): Houston, Tranquility Base here. The Eagle has landed.

HOUSTON: Roger, Tranquility, we copy you on the ground. You've got a bunch of guys about to turn blue. We're breathing again. Thanks a lot.

TRANQUILITY BASE: Thank you.

HOUSTON: You're looking good here.

TRANQUILITY BASE: A very smooth touchdown.

HOUSTON: Eagle, you are stay for T1. [The first step in the lunar operation.] Over.

TRANQUILITY BASE: Roger. Stay for T1.

HOUSTON: Roger and we see you venting the ox.



A Powdery Surface
Is Closely Explored

By JOHN NOBLE WILFORD

Special to The New York Times

HOUSTON, Monday, July 21—Men have landed and walked on the moon.

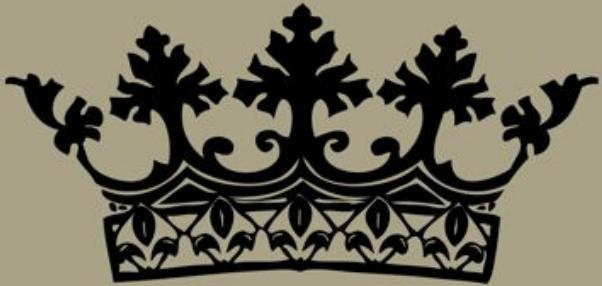
Two Americans, astronauts of Apollo 11, steered their fragile four-legged lunar module safely and smoothly to the historic landing yesterday at 4:17:40 P.M., Eastern daylight time.

Neil A. Armstrong, the 38-year-old civilian commander, radioed to earth and the mission control room here:

"Houston, Tranquility Base here. The Eagle has landed."

The first men to reach the moon—Mr. Armstrong and his co-pilot, Col. Edwin E. Aldrin Jr., of the Air Force—

VISUAL HIERARCHY



HIERARCHY

ORGANISES AND DIRECTS

A READER BY GROUPING TOGETHER

RELATED ELEMENTS TO CREATE A FOCAL POINT OF INTEREST

*A well executed visual hierarchy will guide the reader
effortlessly through your design from beginning to end.*

Esquire

THE MEANING OF

WHAT I'VE LEARNED



ROBERT DE NIRO YOKO ONO SAMUEL L. JACKSON

ROBERT DUVALL ROBERT REDFORD AARON SORKIN MARY-LOUISE PARKER

GEORGE H.W. BUSH AND BARBARA BUSH RUTH WESTHEIMER TED DANSON

DANNY DEVITO RICKY GERVAIS FERRAN ADRIÀ

JAMES L. BROOKS FRED WILLARD ALBERT BROOKS JODIE FOSTER

THE ORIGINALS

They are the ones you can't forget. People whose accomplishments and influence are vast—in film, in music, in food, life, and history—but also whose work is unmistakably their own. What they have done and how they have done it, no one else could. None of them is easily imitated, and none will ever be replaced. For that reason alone, they make us glad.

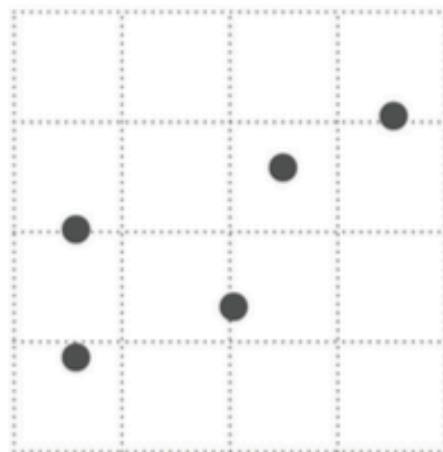


For a collection of every *What I've Learned* interview ever published in Esquire, go to esquire.com/meaning-of-life.

VISUAL CUES

Position

Where in space the data is



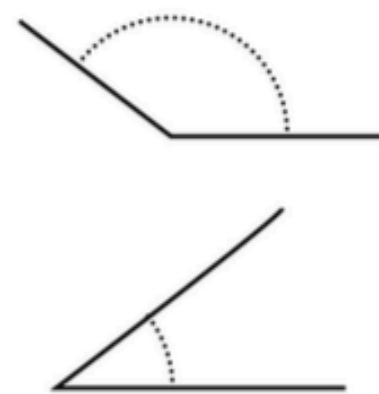
Length

How long the shapes are



Angle

Rotation between vectors



Shapes

Symbols as categories



Area

How much 2-D space



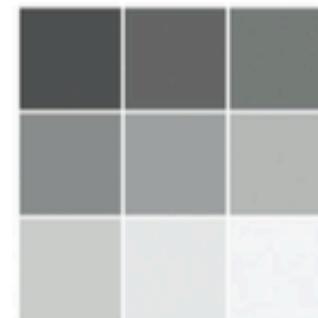
Volume

How much 3-D space



Color saturation

Intensity of a color hue

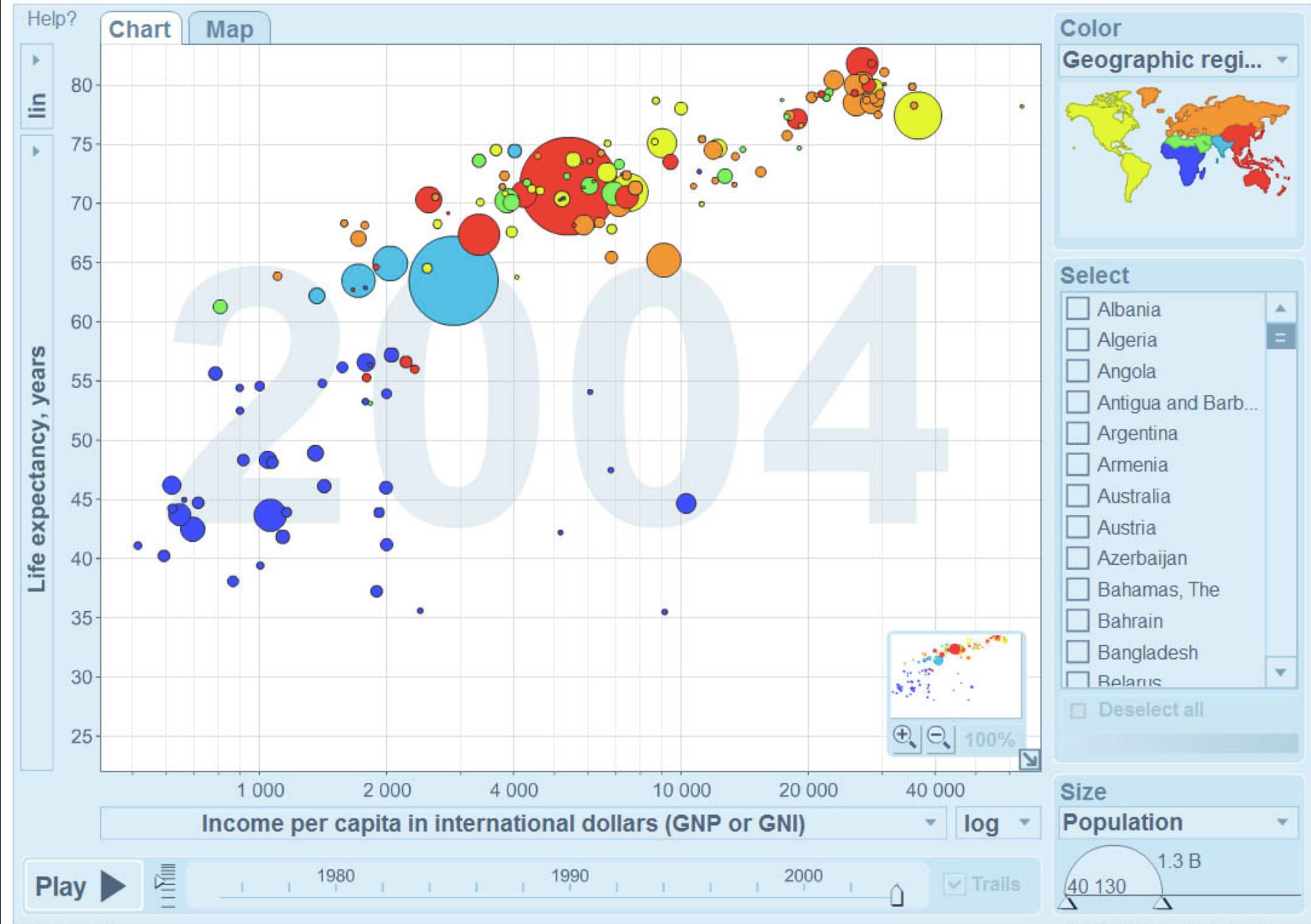


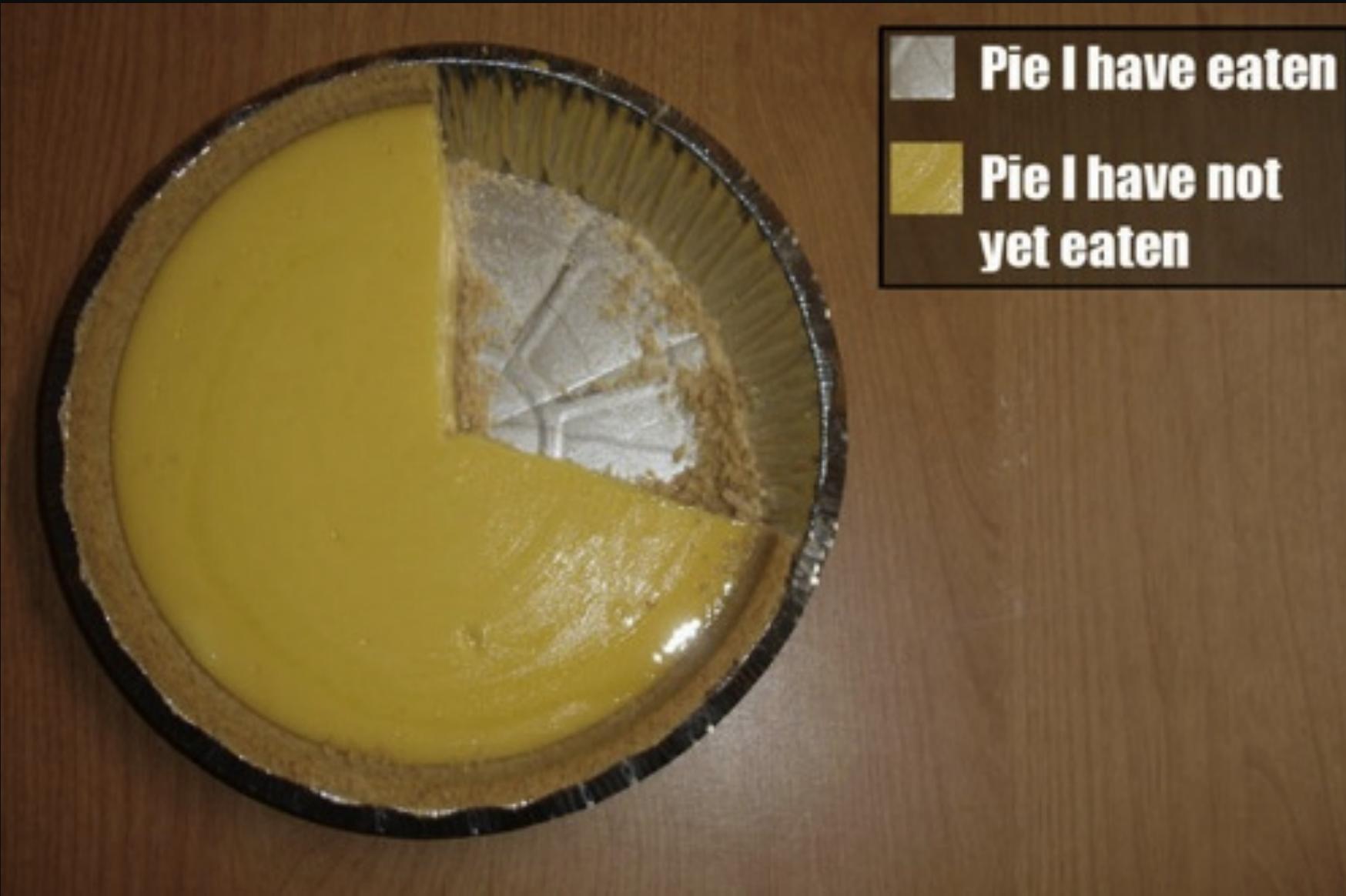
Color hue

Usually referred to as color



FIGURE 3-3 Visual cues



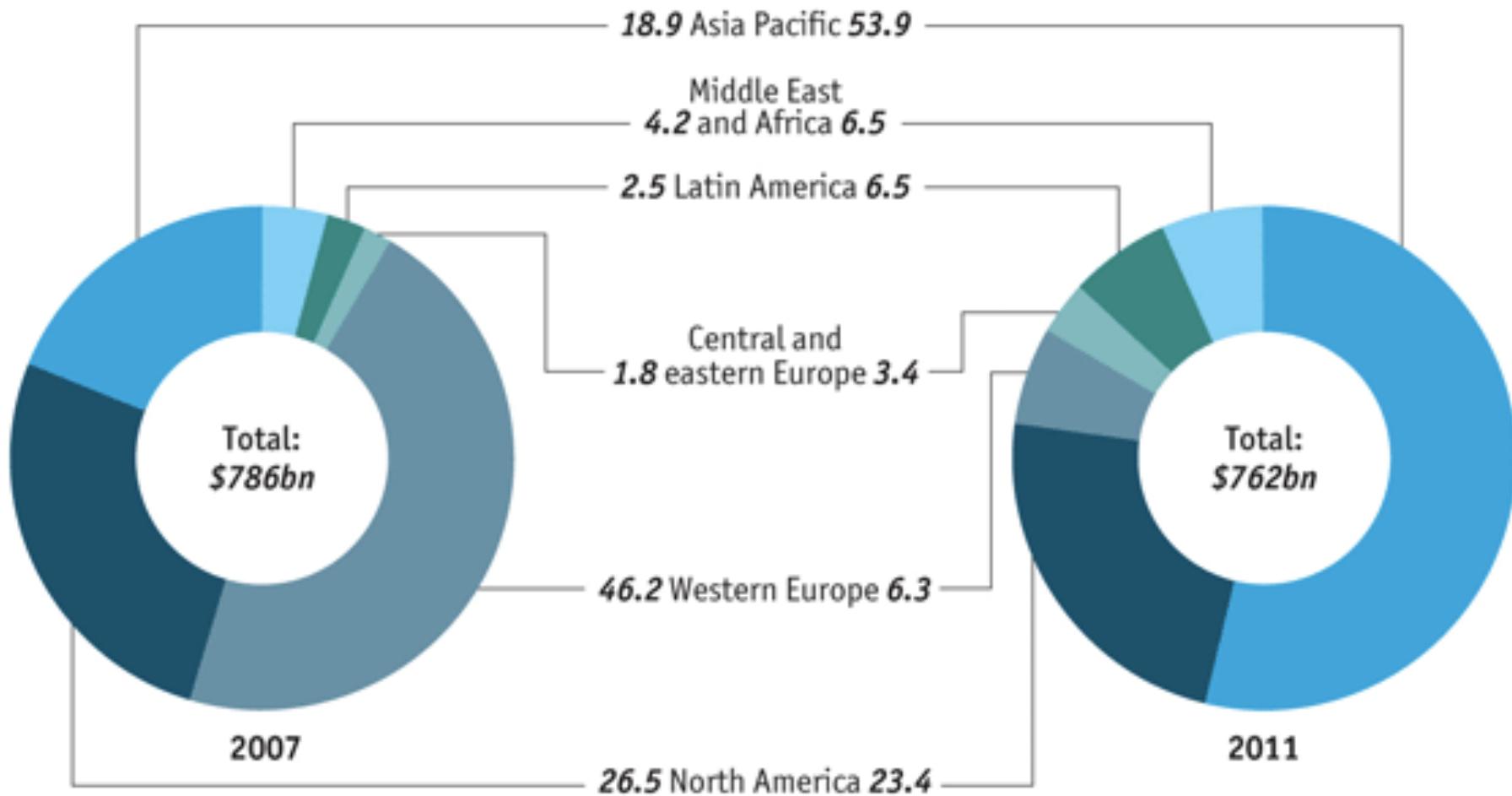


Pie I have eaten

Pie I have not yet eaten

Pre-tax profits of the 1,000 largest banks

By tier-one capital and domicile, % of total



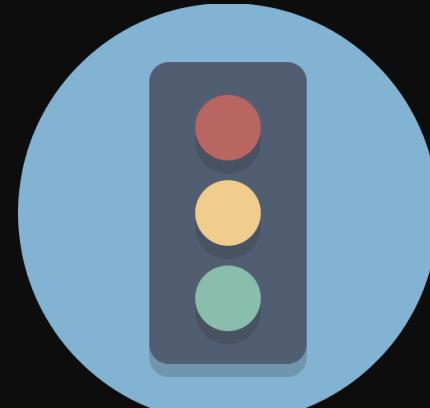
Source: *The Banker Top 1000*

COLOR



綠

MIDORI



青

AO

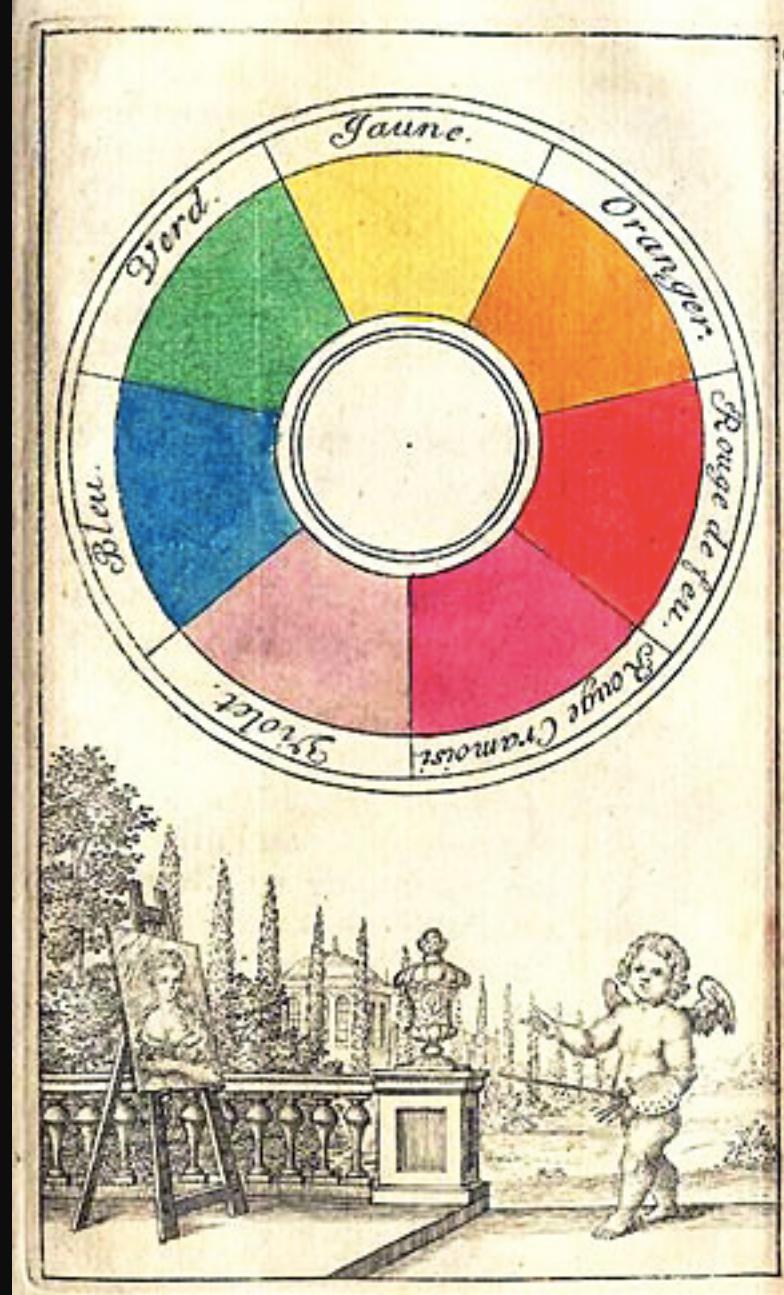
голбой

синий

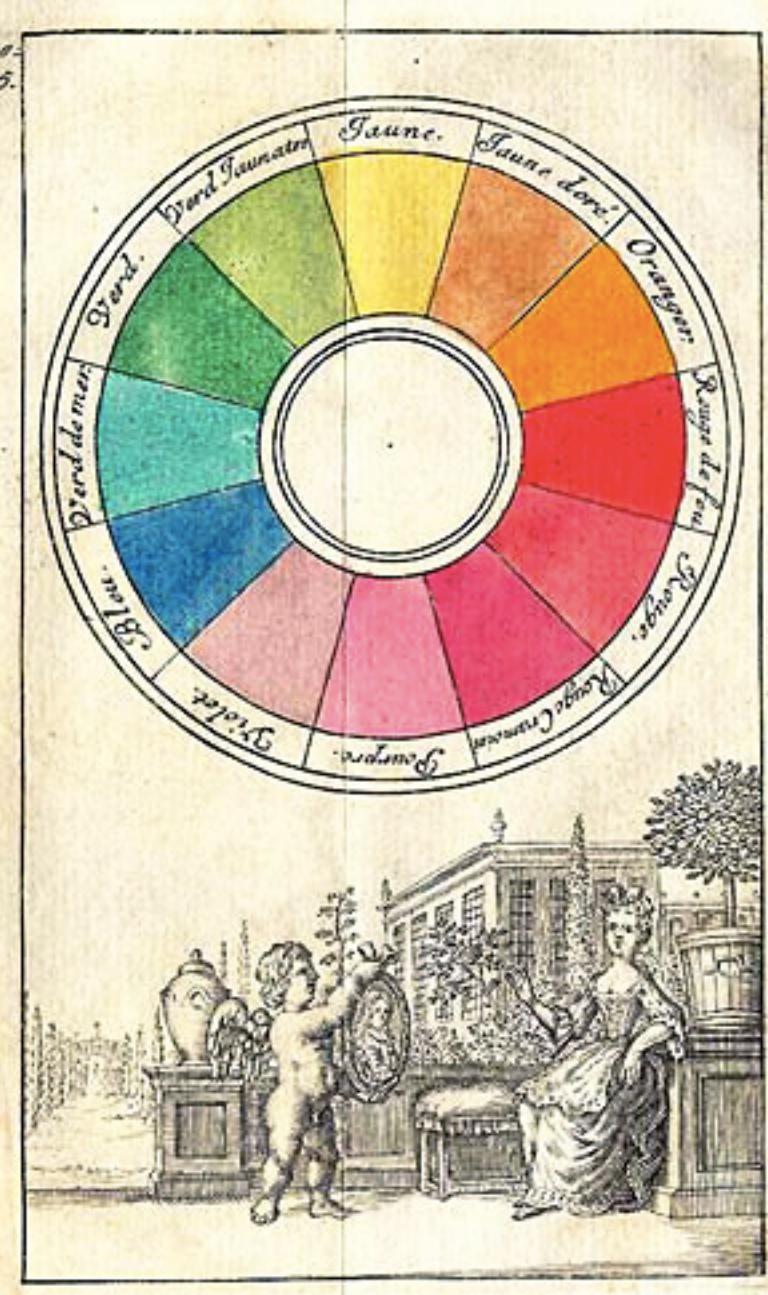


C Hindu	H Muslim
D Native American	I African
E Chinese	J South American

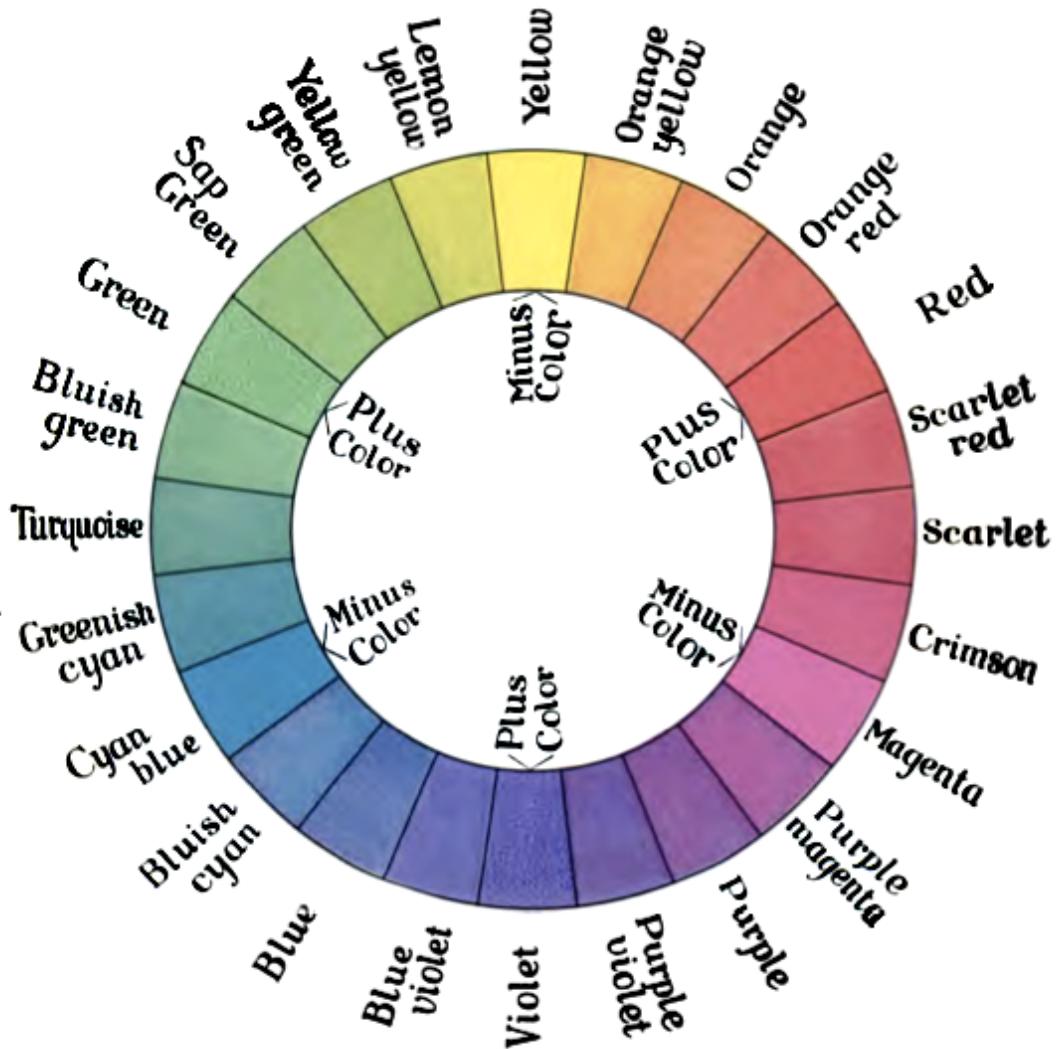
- | | |
|--------------------|---------------------|
| 1 Anger | 43 Holiness |
| 2 Art / Creativity | 44 Illness |
| 3 Authority | 45 Insight |
| 4 Bad Luck | 46 Intelligence |
| 5 Balance | 47 Intuition |
| 6 Beauty | 48 Religion |
| 7 Calm | 49 Jealousy |
| 8 Celebration | 50 Joy |
| 9 Children | 51 Learning |
| 10 Cold | 52 Life |
| 11 Compassion | 53 Love |
| 12 Courage | 54 Loyalty |
| 13 Cowardice | 55 Luxury |
| 14 Cruelty | 56 Marriage |
| 15 Danger | 57 Modesty |
| 16 Death | 58 Money |
| 17 Decadence | 59 Mourning |
| 18 Deceit | 60 Mystery |
| 19 Desire | 61 Nature |
| 20 Earthy | 62 Passion |
| 21 Energy | 63 Peace |
| 22 Erotic | 64 Penance |
| 23 Eternity | 65 Power |
| 24 Evil | 66 Personal power |
| 25 Excitement | 67 Purity |
| 26 Family | 68 Radicalism |
| 27 Femininity | 69 Rational |
| 28 Fertility | 70 Reliable |
| 29 Flamboyance | 71 Repels Evil |
| 30 Freedom | 72 Respect |
| 31 Friendly | 73 Royalty |
| 32 Fun | 74 Self-cultivation |
| 33 God | 75 Strength |
| 34 Gods | 76 Style |
| 35 Good Luck | 77 Success |
| 36 Gratitude | 78 Trouble |
| 37 Growth | 79 Truce |
| 38 Happiness | 80 Trust |
| 39 Healing | 81 Unhappiness |



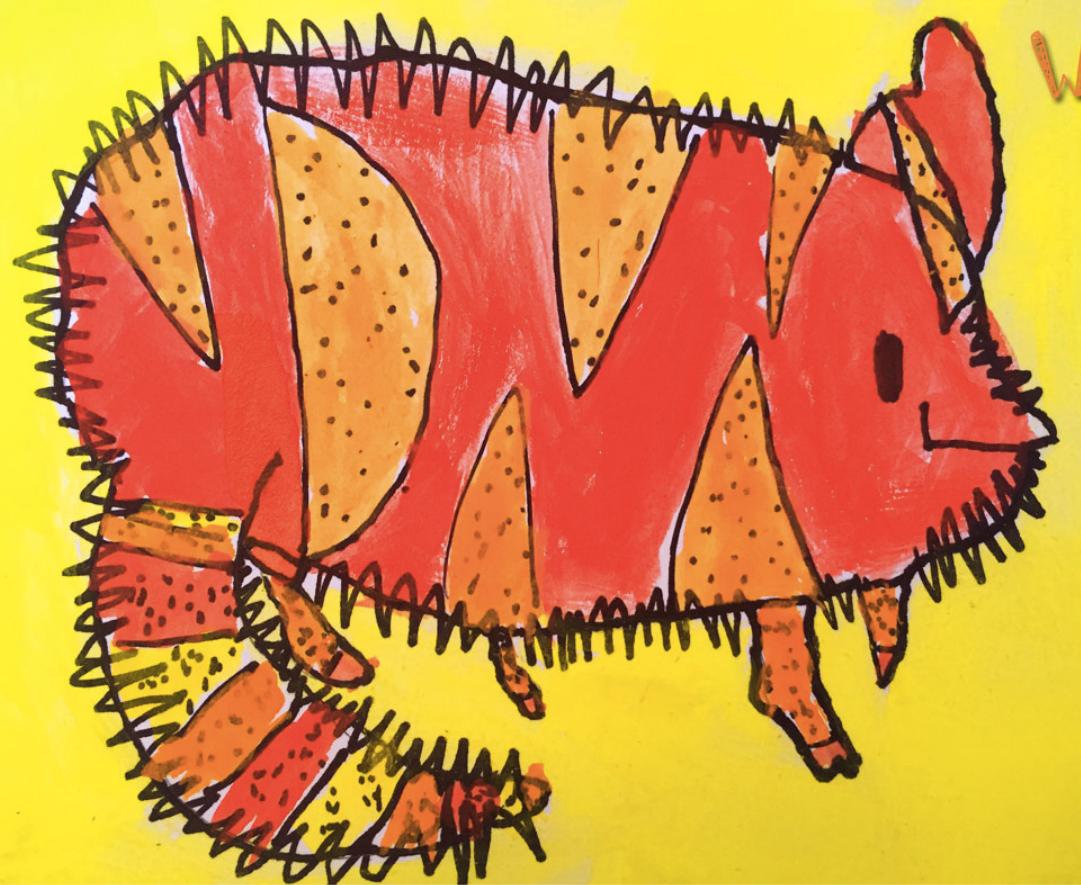
Entre Pages
154 &c 155.



"The Colorist"
By J. A. H. Hall
Nomenclature Chart No. 2



Showing proposed names for hues 15° apart.
Colors opposite each other are complimentary.



warm and cool
chameleons

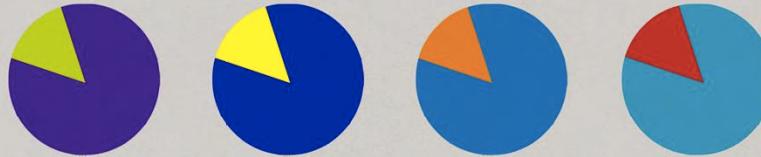


Color Schemes

complementary colors

hues opposite the color wheel

complementary colors are more intense, and "vibrate" when placed next to each other as they compete for your attention



split complementary colors

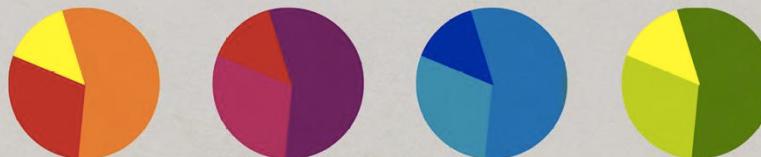
one of the complementary colors is split off into a pair of neighboring hues



analogous colors

colors that neighbor one another on the color wheel

hues appear to "push" at each other, creating an optical illusion where each zone appears larger when it has your attention

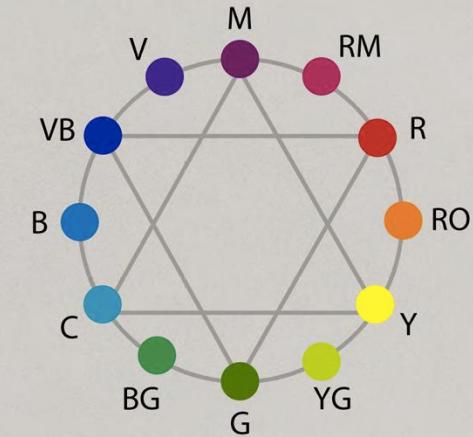


triad colors

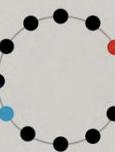
hues equidistant on the color wheel



Color Wheel



Y - yellow
YG - yellow green
G - green
BG - blue green
C - cyan
B - blue
VB - violet blue
V - violet
M - magenta
RM - red magenta



complementary contrasting color



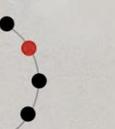
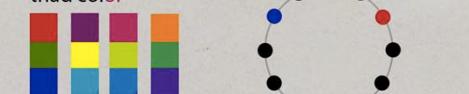
split complementary color

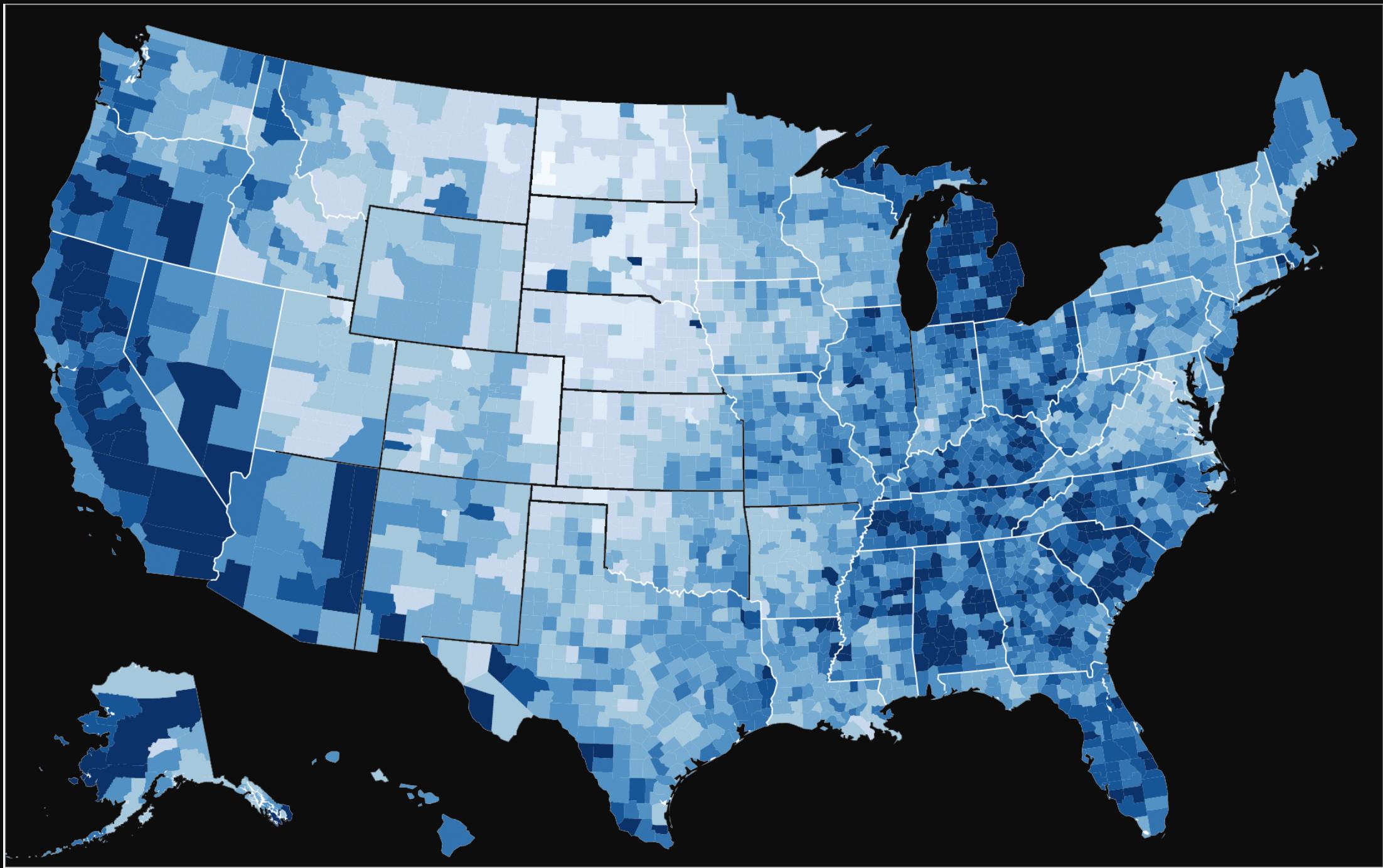


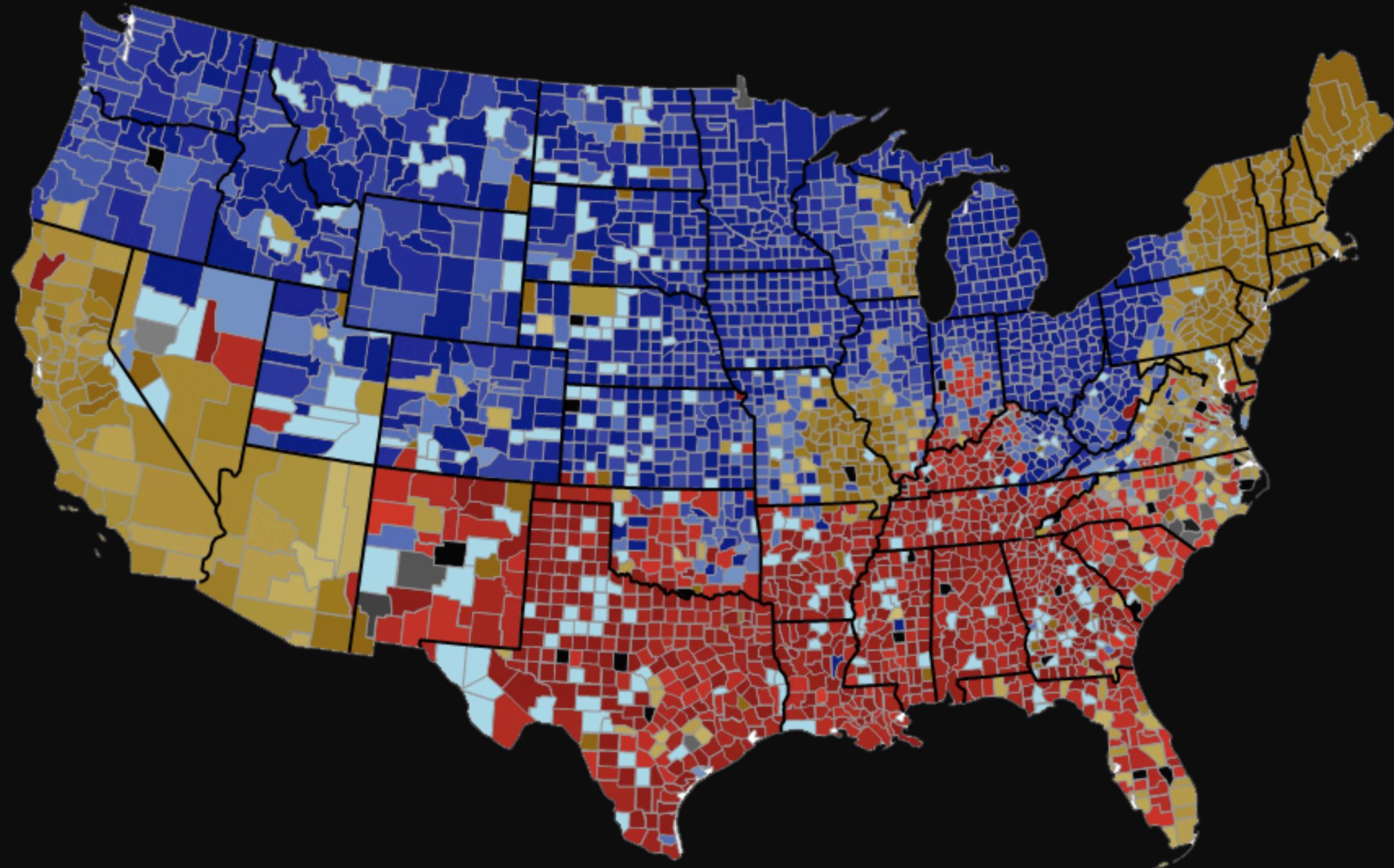
analogous color



triad color







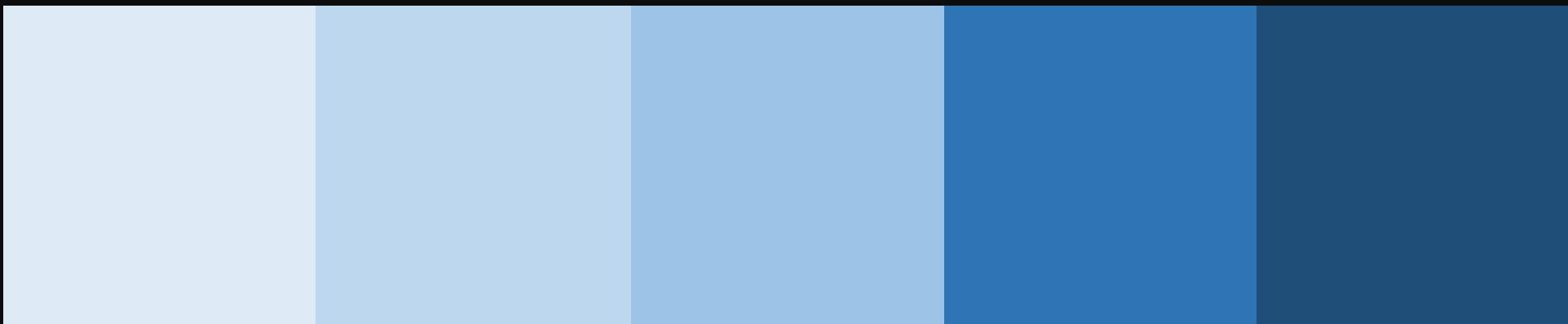
3 TYPES OF COLOR SCALES

SEQUENTIAL

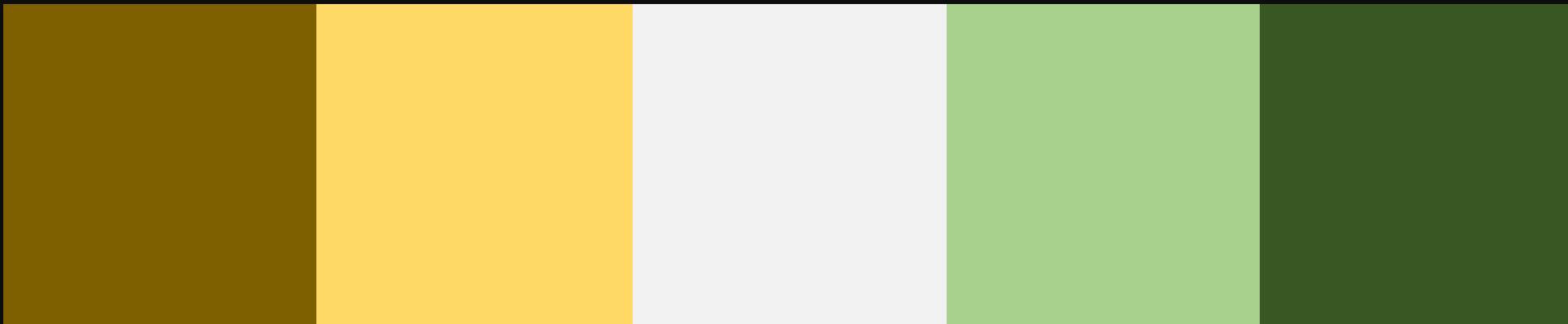
DIVERGING

CATEGORICAL

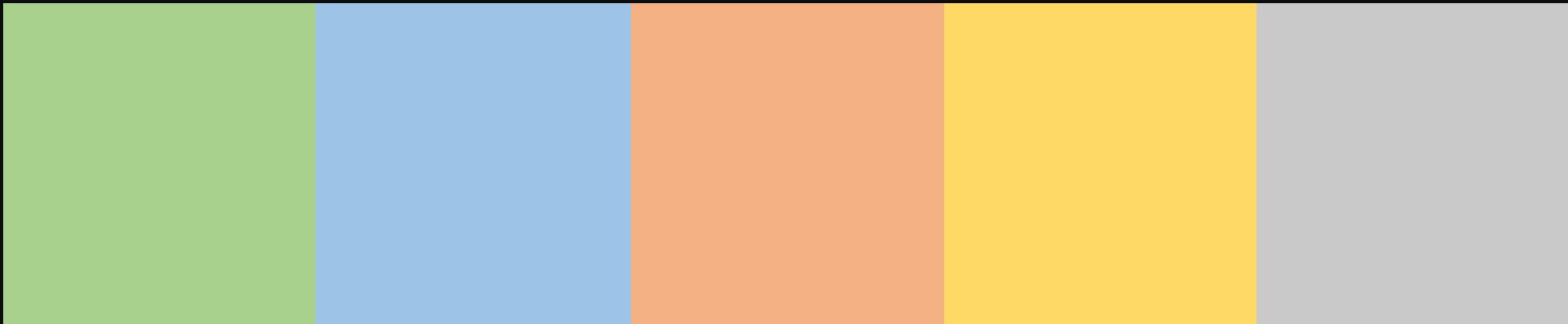
SEQUENTIAL ORDERED VALUES

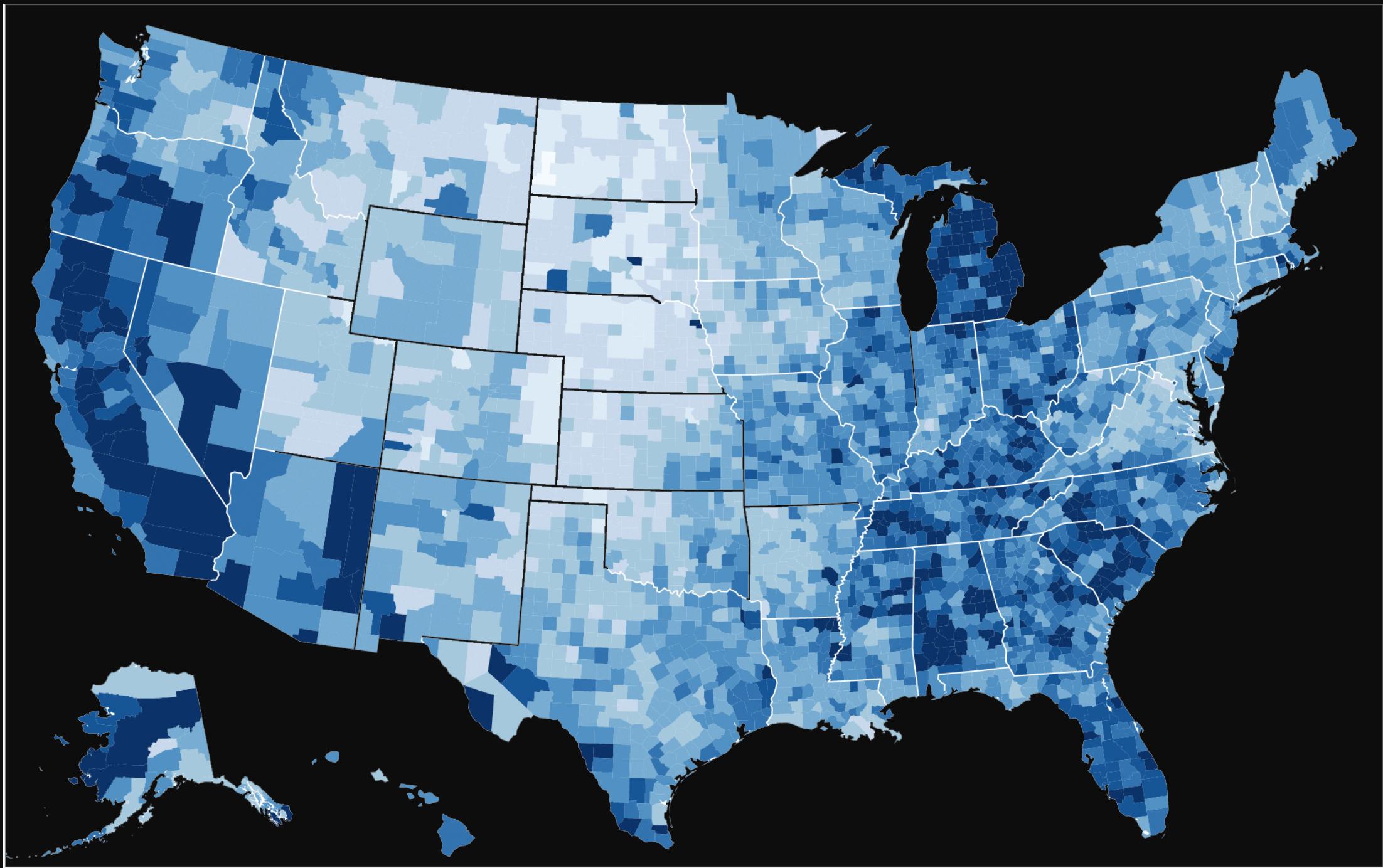


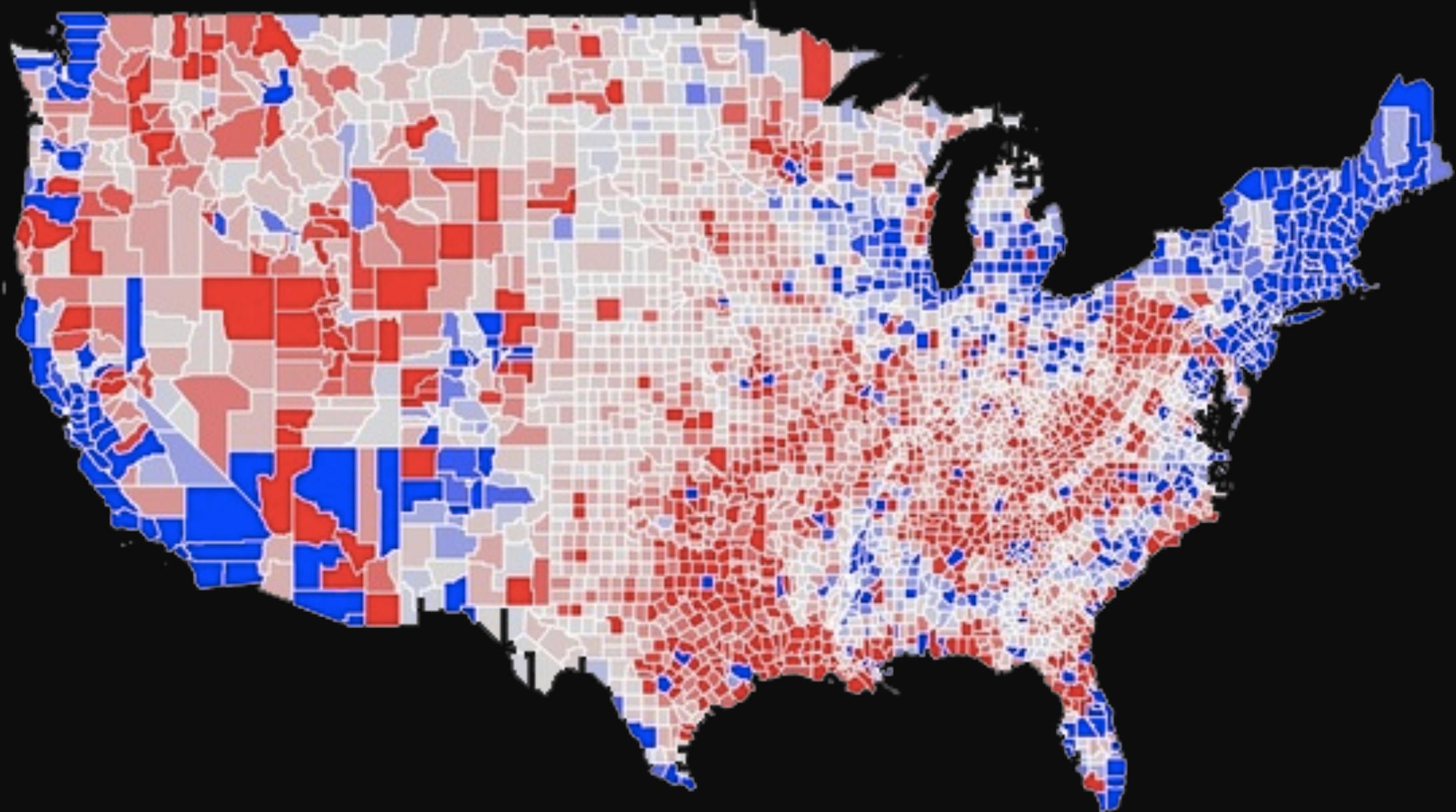
DIVERGING ORDERED VALUES CENTERED AROUND A MIDDLE

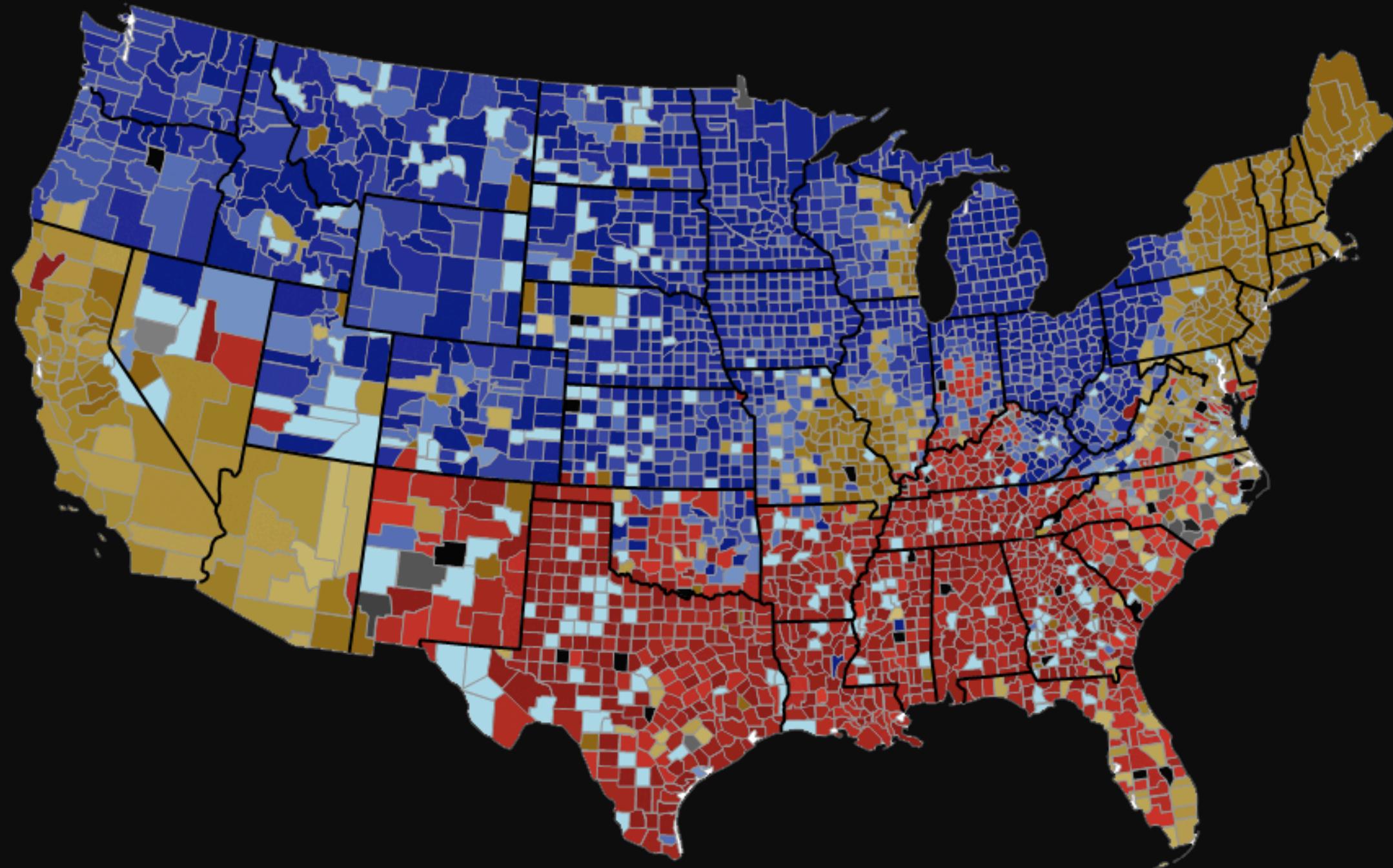


CATEGORICAL UNORDERED VALUES





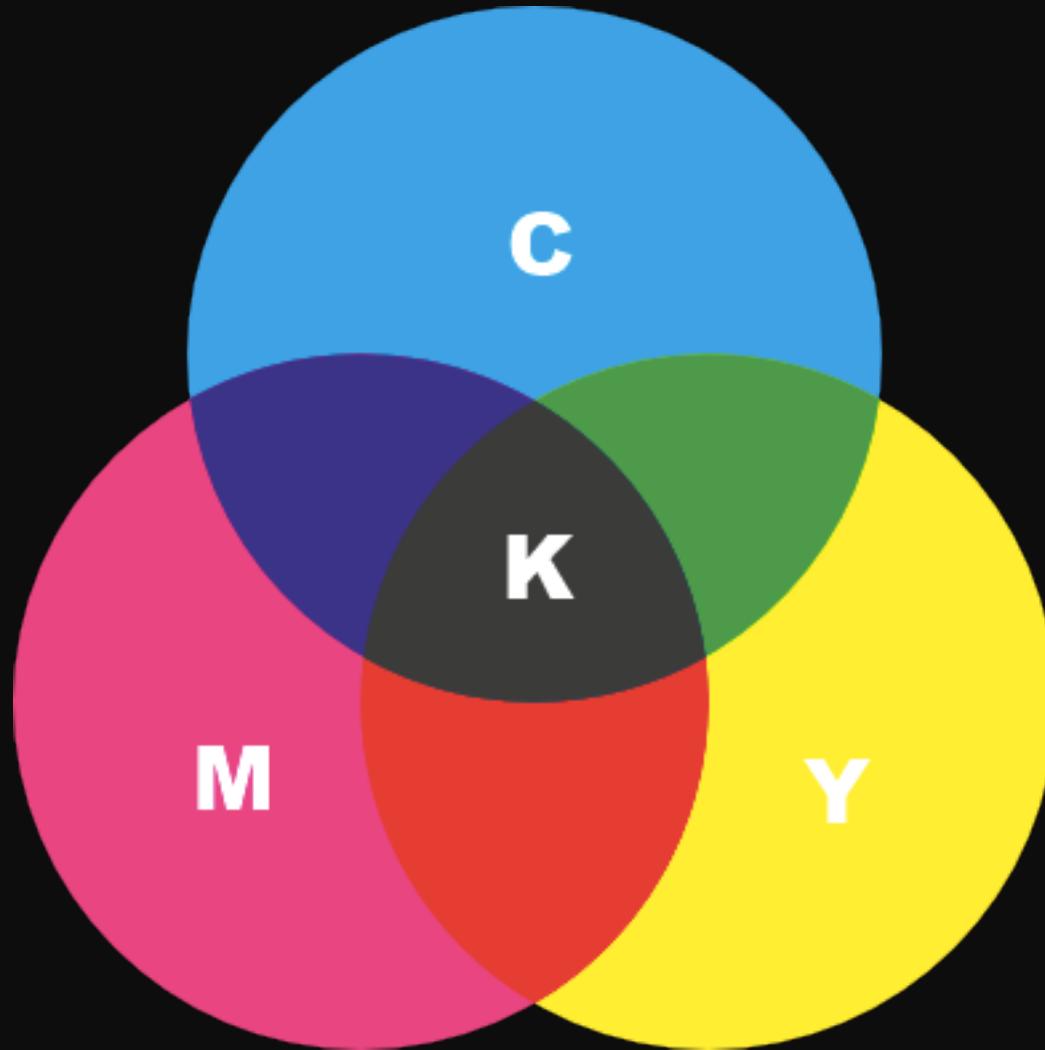




RGB



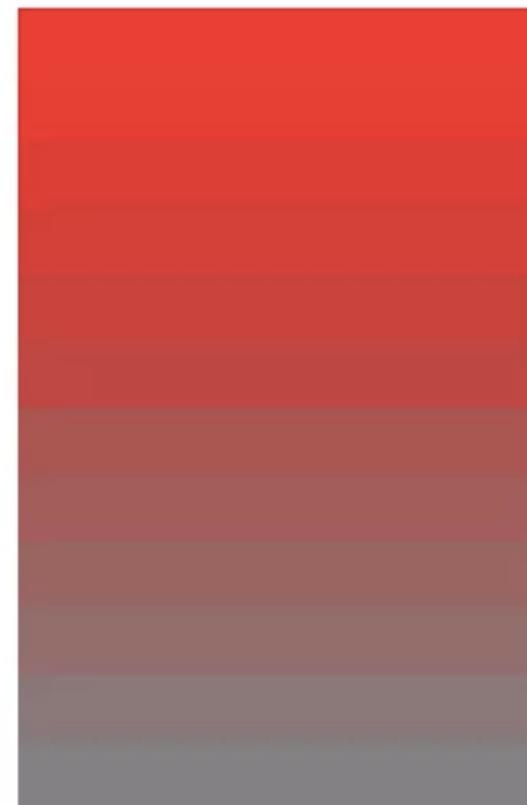
CMYK



HUE

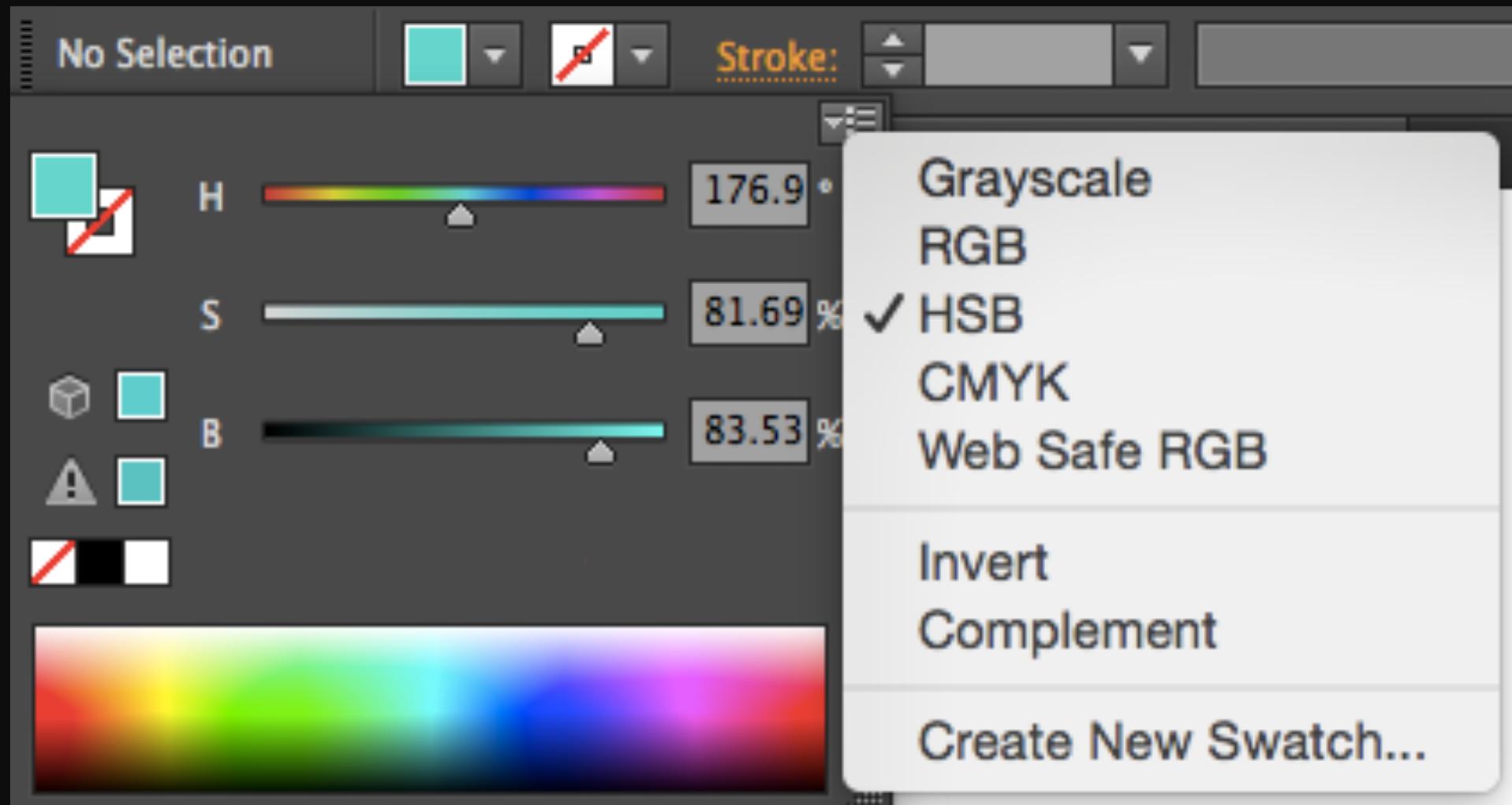


SATURATION



VALUE





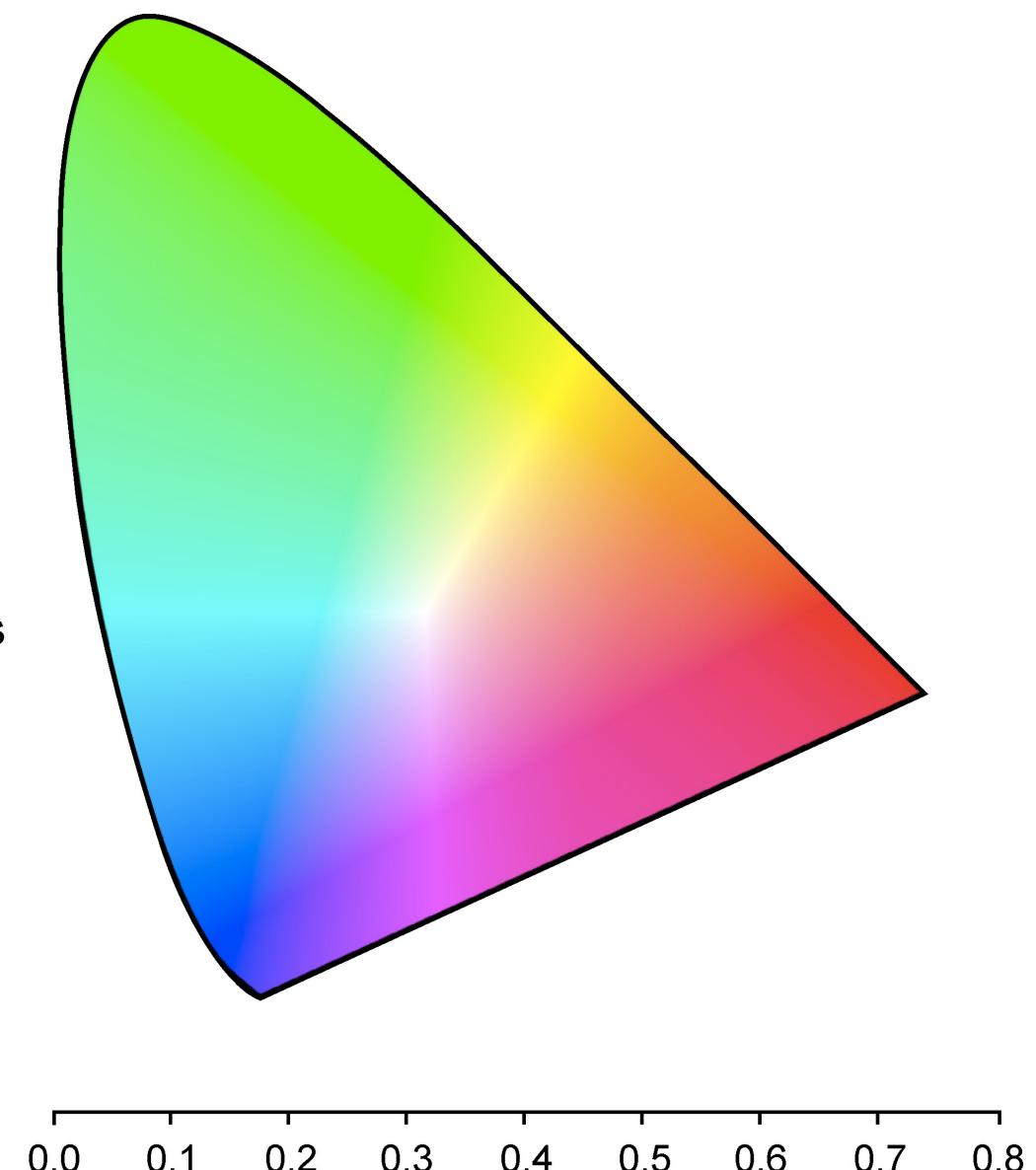
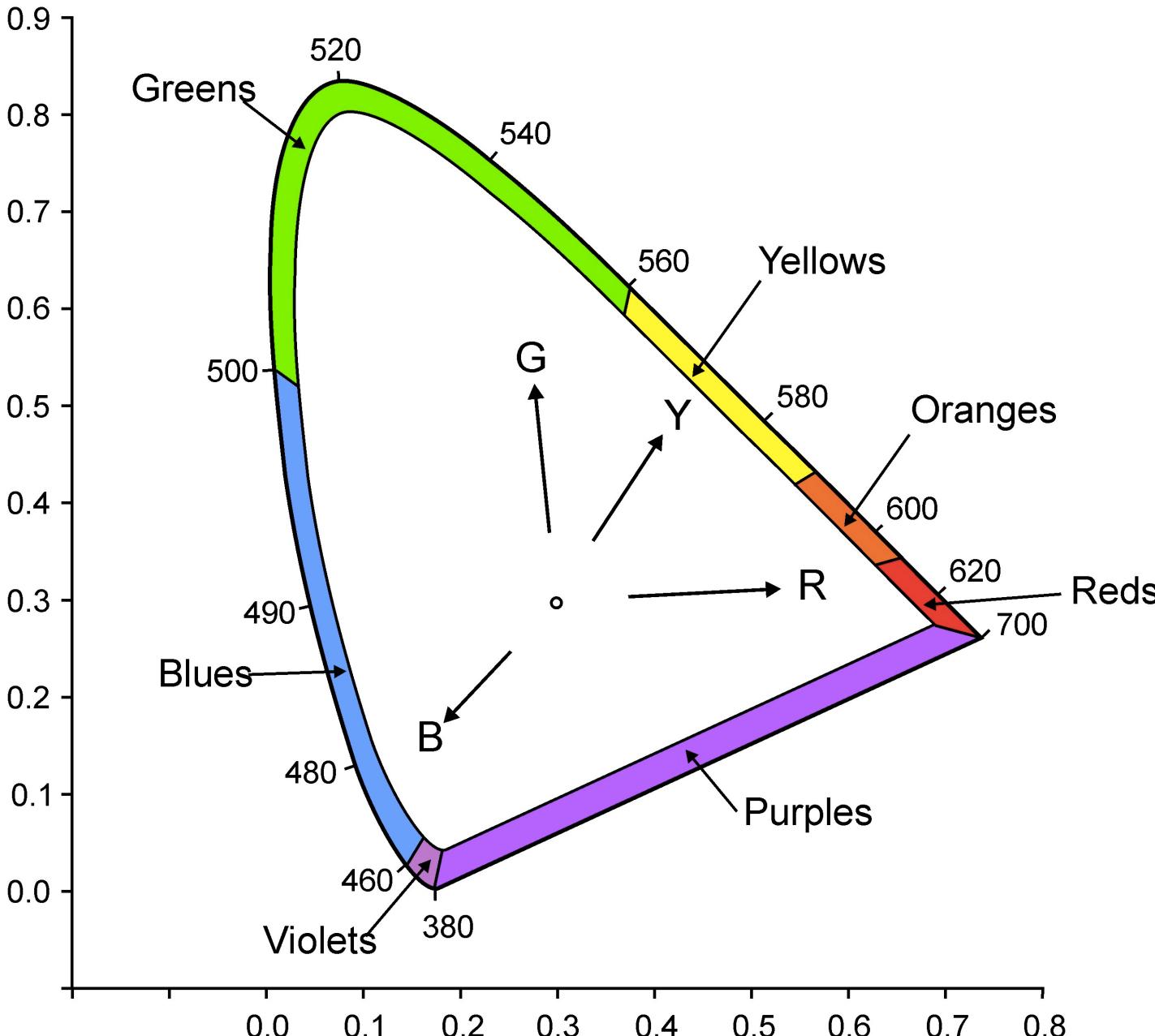
BUT, PERCEPTION!



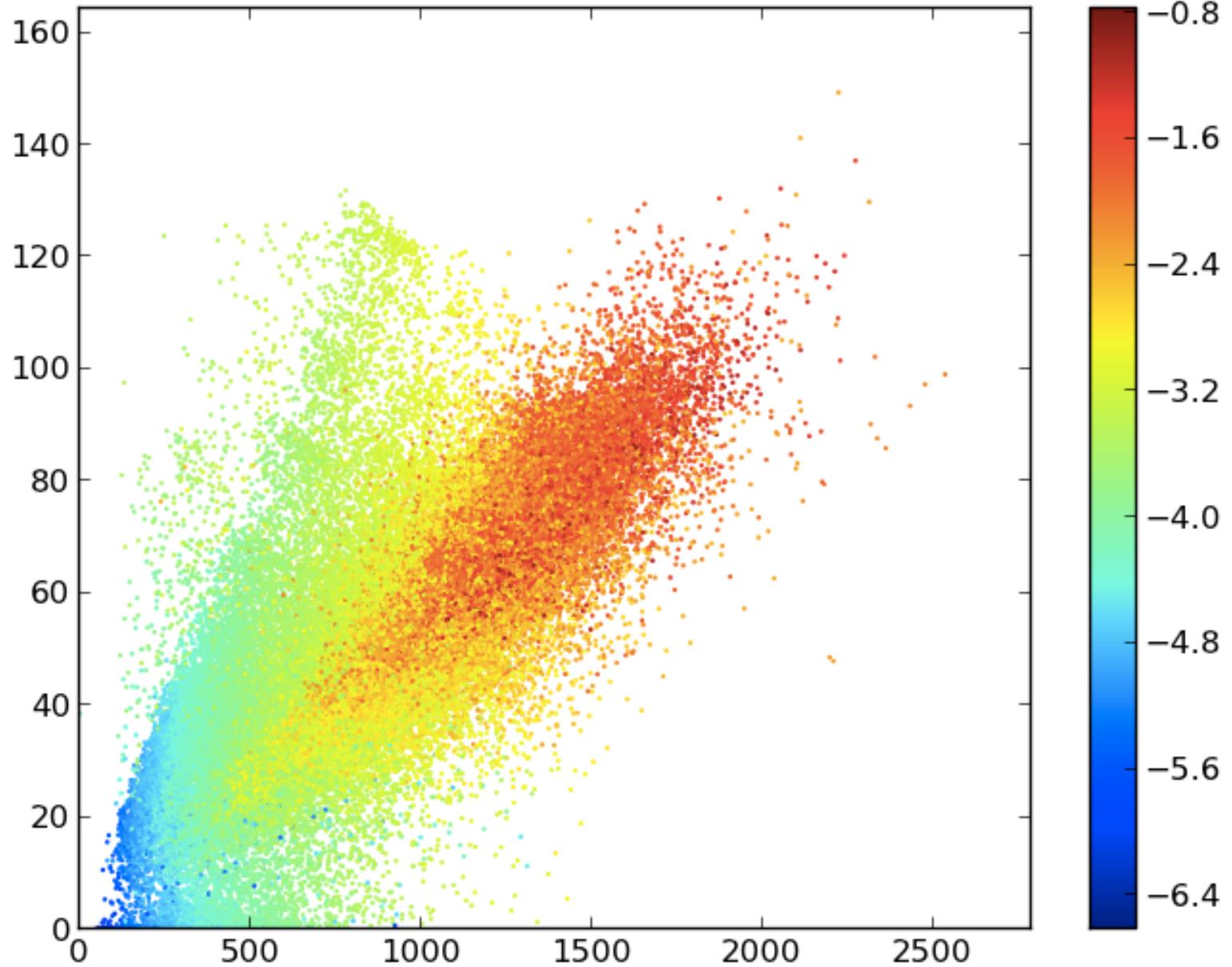
perceptually linear lightness, saturation, and hue shift (L^*C^*h)



nonlinear shift (HSV)



Colorbar: void fraction



ColorBrewer: Color Advice

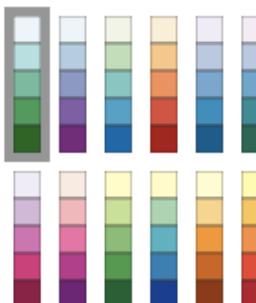
colorbrewer2.org

Number of data classes: 3

Nature of your data:
 sequential diverging qualitative

Pick a color scheme:

Multi-hue:



Single hue:



Only show:

colorblind safe
 print friendly
 photocopy safe

Context:

roads
 cities
 borders

Background:

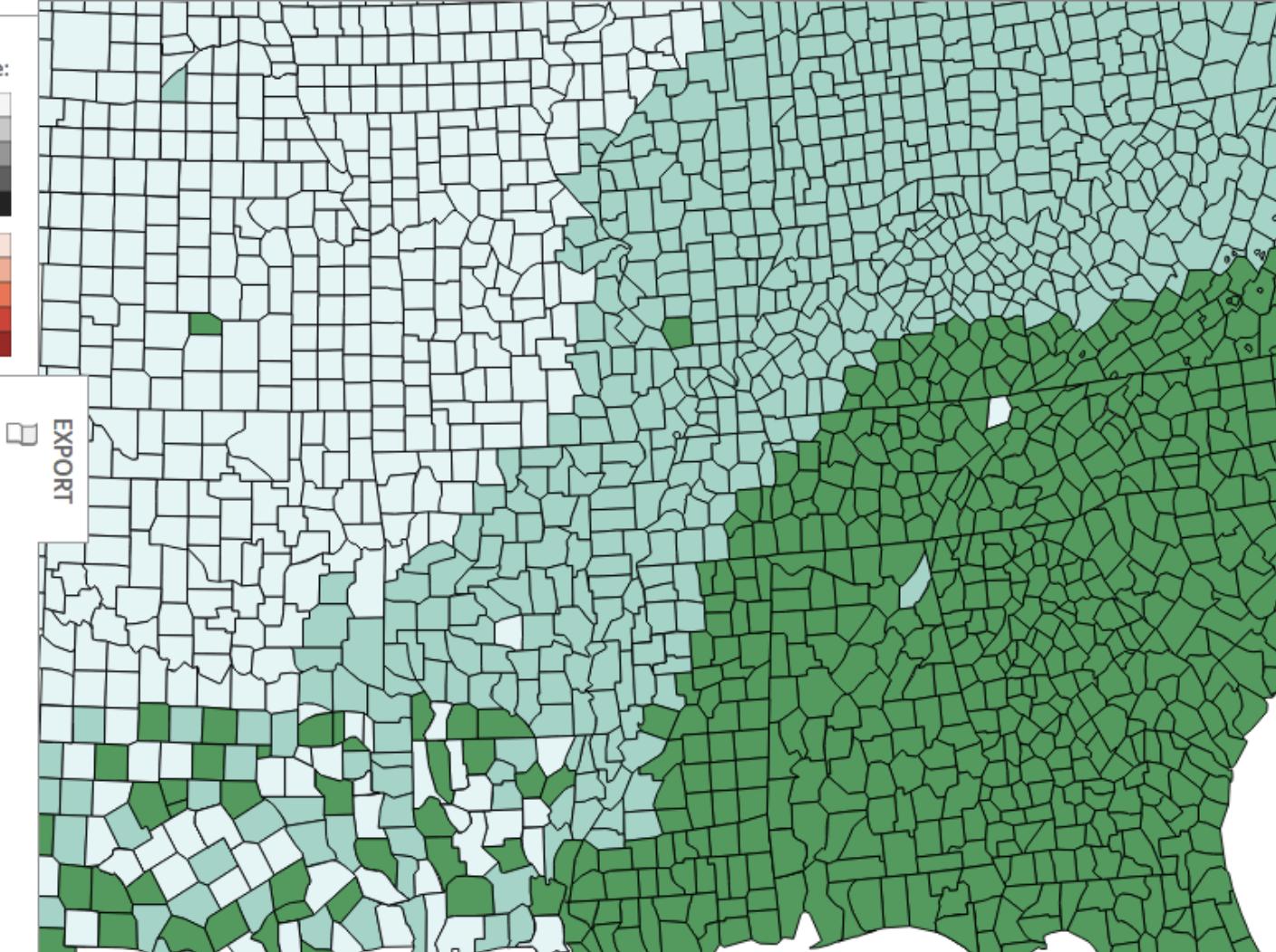
solid color terrain

color transparency

how to use | updates | downloads | credits

COLORBREWER 2.0
color advice for cartography

EXPORT



3-class BuGn

#e5f5f9
#99d8c9
#2ca25f

“COMPARED TO WHAT?”

The Jobless Rate for People Like You

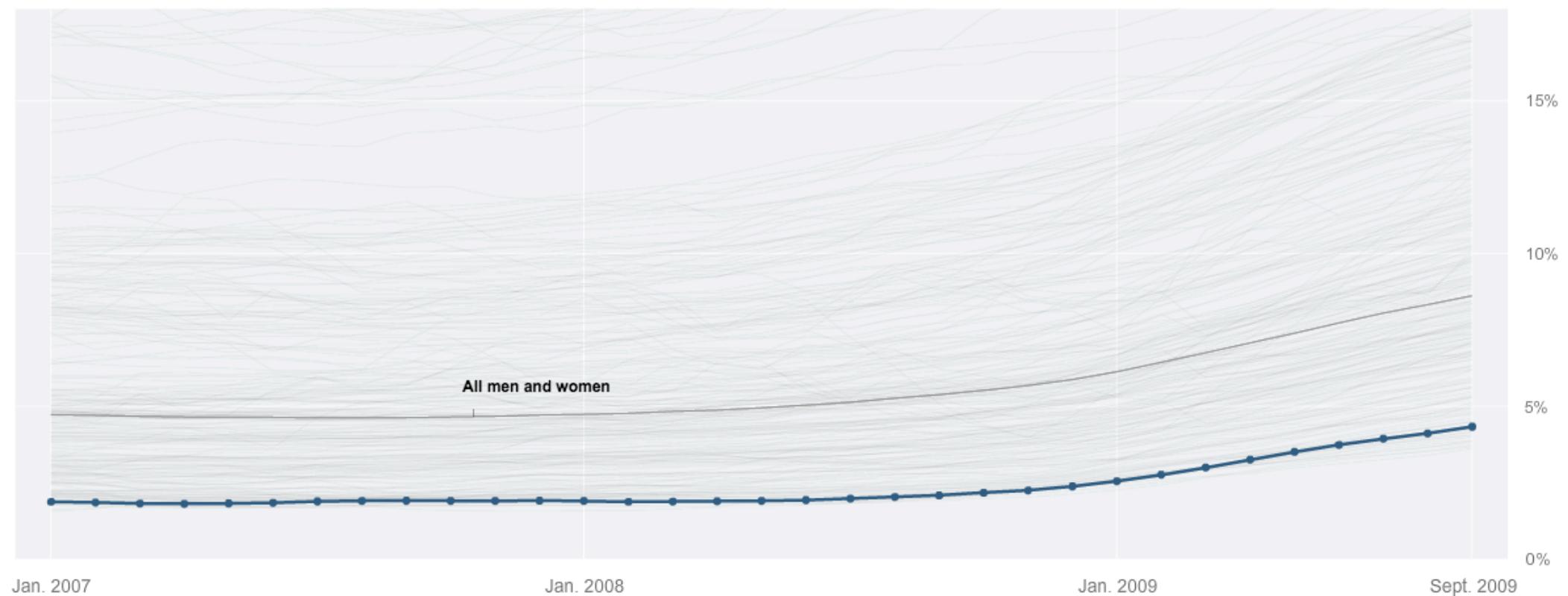
Not all groups have felt the recession equally.



UNEMPLOYMENT RATE,
12 MONTH AVG. ENDING SEPT. '09

4.3%

For all men ages 25 to 44 with a
college degree



[HTTPS://WEB.NATUR.CUNI.CZ/~LANGH
AMR/LECTURES/VTFG1/MAPINFO_2/B
ARVY/COLORS.HTML](https://web.natur.cuni.cz/~langh/AMR/LECTURES/VTFG1/MAPINFO_2/BARVY/COLORS.HTML)

CRITIQUES!

Not of your stuff this time.

Download the PDF from **#data-studio-critique**

TAKE A BREAK.

STORY SUBMISSION PRACTICE

Go to github.com/jsoma/playfair-projects

FORK + STORY ISSUE, PT. 1

1. <http://github.com/jsoma/playfair-projects>
2. Create a **[Story]** issue on the repo,
explaining your **somewhat-finished** piece.
3. Click **Fork** in the upper-right-hand corner.
4. `git clone` this repository to your computer.

FORK + STORY ISSUE, PT. 2

1. Make a folder in `/projects/` that is **your name**. For example, I might make mine `/projects/jonathan-soma/`.
2. Then make a folder inside of your folder just for this **story**. Mine might be `/projects/jonathan-soma/crime-rates/`. Add your files to this directory.
3. `git add`, `git commit`, `git push`

FORK + STORY ISSUE, PT. 3

1. Submit a pull request by going to your repo and clicking **Compare & Pull Request**. In the description, reference your story issue by a pound sign and the number, e.g. #3. You can find your number by looking at the URL of your story issue.

FORK + STORY ISSUE, PT. 4

1. Now that you've done all this work, we still won't accept it, because you haven't followed the rules!
2. Visit <https://github.com/jsoma/playfair-projects> and click **SUBMISSION-CHECKLIST.md**.
3. Let's go through that checklist!

HOMEWORK